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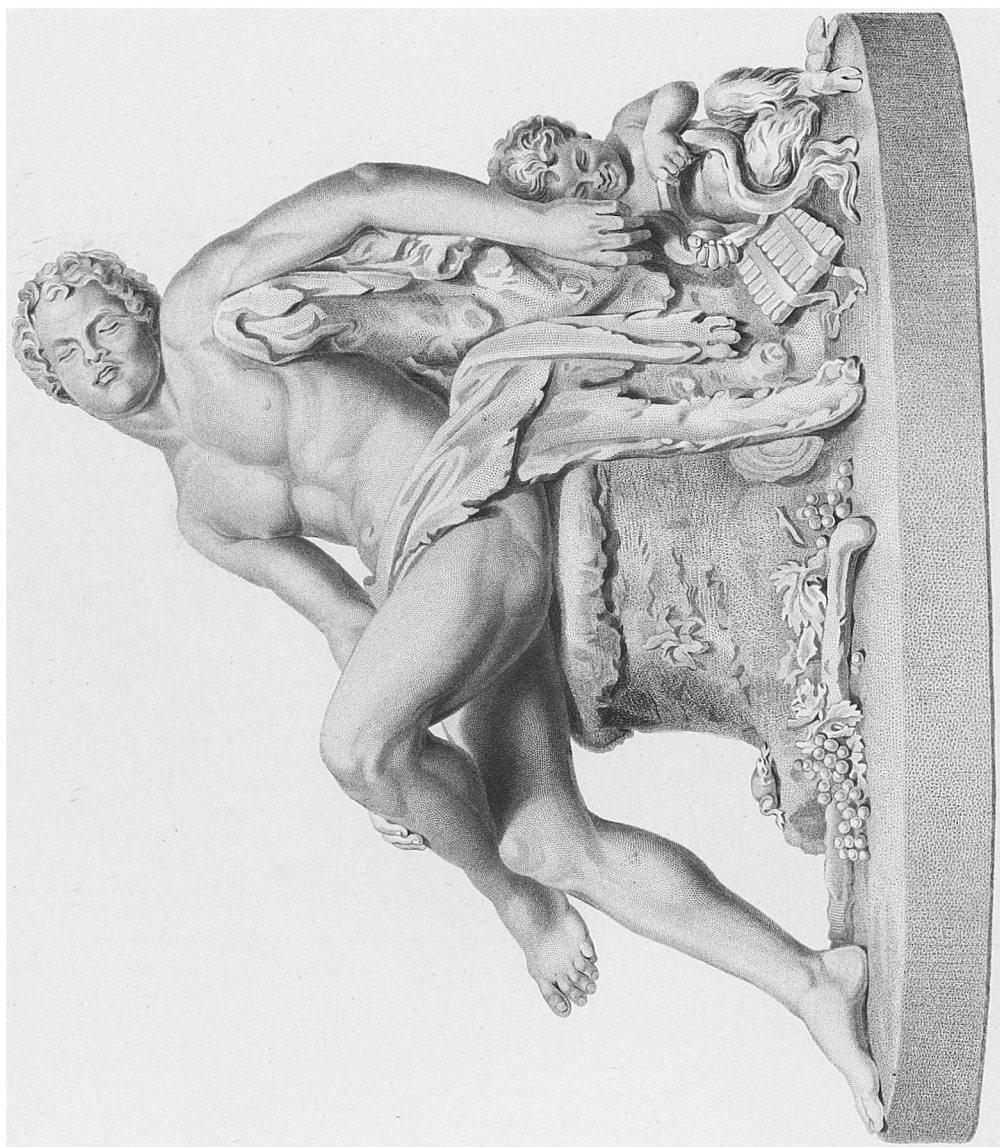
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THE SLEEPING FAUN.

ENGRAVED BY E. STODART. FROM THE SCULPTURE BY MISS HOSMER.

OUR STEEL ENGRAVINGS.

THE LAST PRAYER.

(Frontispiece.)

J. L. E. MEISSONIER, Painter.

W. STEELINK, Engraver.



It is a very rare occurrence, indeed, to meet M. Meissonier on such ground as he occupies in this picture; indeed, so far as our experience of his works testifies, it is a solitary example of his pencil having been engaged on a theme of solemn and sacred import: his more familiar subjects are the occupations of life when manhood is in its prime, and its actions are prompted by a love of amusement or interest in military matters, as 'Skittle-Players,' or 'A Game at Chess,' in the former case; 'A Guard-house,' 'A Man choosing a Sword,' in the latter.

The artist, however, seems to have adopted at one period of his early practice a kind of grave subject, for in 1839 he painted and exhibited in Paris a picture called 'A Priest attending a Sick Person,' and in the year immediately following another of a similar kind, entitled 'The English Doctor.' Now, though we have no absolute authority for saying the picture here engraved is the former of these two last-mentioned works, the inference is that they are really one and the same.

Whether the scene is one actually witnessed by the artist, or only an ideal composition, is of little importance as regards the Art it shows, though additional interest would be associated with it were the history of the dying man known, and were he recognised as some public character. There is nothing in the death-chamber to give any clue to its sick occupant, now rapidly passing away from the busy scenes of life. With eyes half closed in the sleep of death, he yet holds firmly in both hands one of the priest's who has offered the last prayer for him, and most probably has received his confession. On the wall by the side of the bed is a crucifix, and on a stool in the foreground is a covered jug, from which the poor sufferer has moistened his parched lips. These objects, with the curtains or hangings, constitute the only visible furniture, except the bedclothes, in the apartment, which throughout looks dreary enough—too much so almost for a hospital-ward, or even a prison-cell. But the story is pointedly and impressively told, with a Rembrandtish effect of light and shade, and a delicacy of finish only to be equalled by the great Dutch painter's brother artists Terburg and Metz.

RUTH AND NAOMI.

ARY SCHEFFER, Painter.

J. LEVASSEUR, Engraver.

ARY SCHEFFER, though born in Holland, has always been regarded as a French painter, inasmuch as he received his Art education in Paris under Pierre Guérin, his mother—who had lost her husband, also a painter—having removed with her family to that city in 1811. Ary made such great progress under his master, that in a

very few years he painted some pictures which brought his name well before the public. In subjects of a religious tendency, as well as in those of a secular kind, and both relating to history, he was alike successful, and was not long before he achieved a high reputation. We do not know when the picture here engraved was painted, but the subject treats of the departure of Orpah and Ruth from the land of Moab to return with Naomi to the land of Judah. "And Naomi said, Turn again, my daughters: why will ye go with me? . . . And she said, Behold, thy sister-in-law is gone back unto her people, and unto her gods: return thou after thy sister-in-law. And Ruth said, Entreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go," &c. (Ruth i.). The two figures in the foreground are those of Ruth and her mother-in-law, engaged in this loving altercation; Orpah has turned back towards her own country, but Ruth animatedly expresses her determination to remain with Naomi, who, "when she saw that she was steadfastly minded to go with her, then she left speaking unto her." The depth of the mother's feelings is expressed in her saddened countenance and flowing tears, and Ruth's warm entreaties to be allowed to stay behind are sustained by her appealing eye and the action of the hands, one of which holds fast that of Naomi, as if resolved not to part from her. The scene is sufficiently pathetic in general expression, while the principal figures show much good drawing and modelling.

THE SLEEPING FAUN.

Engraved by E. STODART, from the Sculpture by Miss HOSMER.

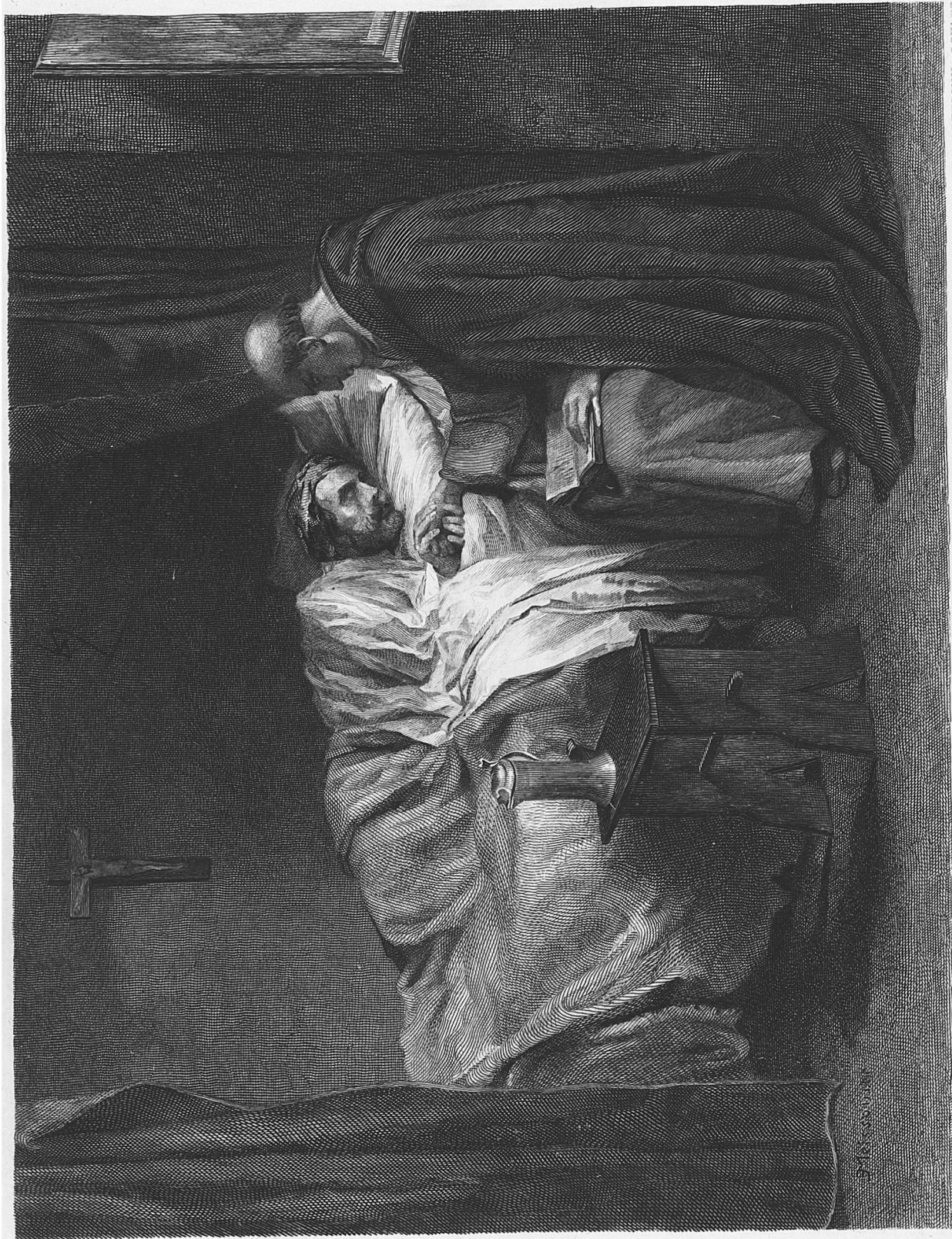
FROM the time when, in 1851, Harriet Hosmer produced her first girlish work, 'Hesper'—she was then but twenty years of age—till the appearance of her 'Pompeian Sentinel,' this lady has been gradually making such progress in her refined art that she has attained a very high position in it, both on the European and American Continents. Trained in the studio of John Gibson, Miss Hosmer has shown her taste for, and skill in, poetic sculpture by her statues of 'Daphne' and 'Medusa,' 'Ænone' and 'Puck'; while those of 'Beatrice Cenci' and 'Zenobia in Chains' testify to her skill in designing and modelling figures which are more associated in the mind with the world of humanity by which we are surrounded. The master augured for her a brilliant future, and, as the Art world has long seen, was not wrong in his predictions, for each successive work from her hand has proved an additional leaf to her wreath of laurels; and certainly this 'Sleeping Faun' may be reckoned among the brightest, so poetically is it designed, and so naturally is it treated. The easy, *nonchalant*, drowsy attitude could scarcely be surpassed; every limb of the figure is in perfect repose, and the head resting on the left shoulder is expressive of sleepy weariness. Seated by the side of the stump of the tree on which the wood-god reposes is a juvenile satyr amusing himself; and by his side a reed-pipe, bunches of grapes, and other attributes of sylvan life, aid in the general interest of the group.

FLORAL ADORNMENTS.



THE increased demand for cut flowers for decorative purposes, in the last decade or so of years, is simply wonderful; and florists have, as a natural consequence, multiplied throughout the land. Bridals and funerals, and house and table decoration, demand exhaustless supplies; and American extravagance, that must have the best of everything—meaning the most expensive—seldom thinks of utilising, as the French do, and with such charming results, the many despised products of garden and field.

Who, for instance, that has seen them filling the summer emptiness of a country fireplace, or "Franklin," carelessly thrust into a broken pitcher, or brown earthenware jug, could be persuaded of the ornamental capabilities that lurk in common asparagus-tops? They are truly beautiful, however, when cut low down and tied up with moss just to fit the receptacle for which they are intended, so that they are tightly forced in; and in this condition they will retain their freshness for a long time. Hyacinth-glasses treated in this way are exceedingly ornamental, and people who have asparagus-beds will find in them quite a gold-mine of decoration. The



W. STEELINK. SCULPT.

J.L.E. MEISSONIER. H. F. A. PINXT.

THE LAST PRAYER.

D. APPLETON & CO. NEW YORK.



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J. LEVASSEUR, SCULPT

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